

# INTELLIGENCE EXERCISES · IN ENGLISH

BY

J · STEPHENSON



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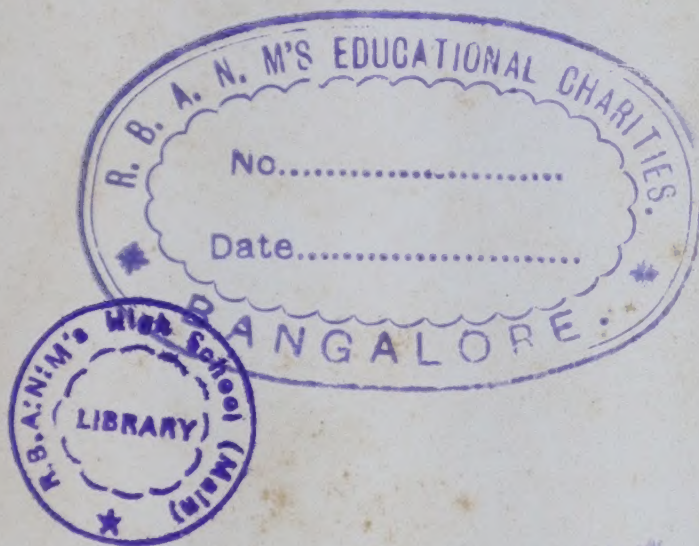




# INTELLIGENCE EXERCISES IN ENGLISH

By JOHN STEPHENSON

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ACC. No.	1359
CLASS No.	
Date	21.6.81

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BRIDGE ROAD, BANGALORE.

OXFORD UNIVERSITY PRESS  
LONDON: HUMPHREY MILFORD

1927

Printed 1927 in Great Britain



## PREFACE

THE main object of the exercises in the book is to create an intensive, rather than an extensive, study of Literature and English Composition.

The questions will be found suitable for the higher classes of Elementary Schools, Higher Top Schools, Central Schools, and for children preparing for scholarship examinations.

The general plan of the book is as follows :

*Section A.* All the questions in this section can be answered orally (or in writing) from the text—no books of reference needed.

*Section B.* These exercises are based on the text and in some instances require the use of a dictionary.

*Section C.* These follow naturally from A and B, and the ideas obtained in these sections can be embodied in the third section.

In general, the sections should be worked in the order given.

The questions at the end are more or less of a suggestive type, and may be used for isolated tests or to supplement similar exercises in the extracts given in the book.

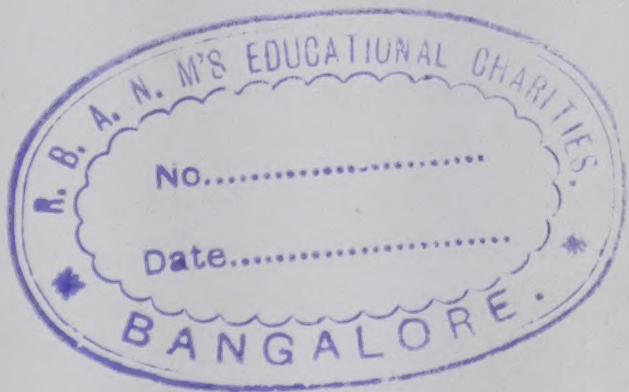
J. S.

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## *Good King Wenceslas*

GOOD King Wenceslas look'd out  
On the Feast of Stephen,  
When the snow lay round about,  
Deep and crisp, and even,  
Brightly shone the moon that night,  
Tho' the frost was cruel,  
When a poor man came in sight  
Gathering winter fuel.

' Hither, page, and stand by me,  
If thou know'st it, telling—  
Yonder peasant, who is he ?  
Where and what his dwelling ? '  
' Sire, he lives a good league hence,  
Underneath the mountain ;  
Right against the forest fence,  
By St. Agnes' fountain.'

' Bring me flesh, and bring me wine,  
Bring me pine-logs hither ;  
Thou and I will see him dine,  
When we bear them thither.'  
Page and monarch forth they went,  
Forth they went together,  
Through the rude wind's wild lament,  
And the bitter weather.

*Old Carol.*

## EXERCISES

- A. 1. Write a description of the weather and season of the year.  
2. Where was the King when he saw the peasant ?  
3. Give in your own words the three questions asked by the King.  
4. Which questions did the page forget to answer ?  
5. By what other words is the *King* known ?  
6. Where was the page when the King spoke to him ?



### EXERCISES (*contd.*)

7. Did the peasant really live ' underneath the mountain ' ?
8. What action proved that the King was ' Good ' ?
9. Was the peasant far away when the King saw him ?
10. Is the scene of the story in the town or the country ?

B. 1. ' Bring me flesh . . . them thither.' Change this from direct into indirect speech.

2. What is meant by ' a good league hence ', ' the Feast of Stephen ' ?

3. Write words opposite in meaning to—*deep, crisp, cruel, hither, yonder, bitter*.

4. What words in the piece suggest to you (a) a feeling of ' cold ', (b) command ?

5. Write in full the words—*look'd, tho', know'st, St. Agnes*.

6. Write out the passages spoken by (a) the King, (b) the page, in the order made.

C. 1. Read the extract carefully, and then write the story it tells in your own words.

2. Write a story about some one, (a) gathering sticks in a wood after a snow-storm, (b) helping somebody in need, (c) making a fire to boil a kettle at a picnic, (d) making a bonfire.

3. Write a short letter acknowledging a present you unexpectedly received on Christmas morning, or on your birthday.

4. Write a short descriptive piece about ' The Carol Singers ' or ' Waits '.

5. Describe how a large room (church, home, or hall) was decorated at Christmas.

6. Make a list of six kings or queens (e.g. Edward the Peacemaker), and say briefly why such characteristic ' titles ' were given to them.

## Stop Thief!

'STOP THIEF! Stop thief!' There is a magic in the sound. The tradesman leaves his counter, and the carman his wagon; the butcher throws down his tray; the baker his basket; the milkman his pail; the errand-boy his parcels; the schoolboy his marbles. Away they run, pell-mell, helter-skelter, slapdash; tearing, yelling, screaming, knocking down the passengers as they turn the corners, rousing up the dogs, and astonishing the fowls: and streets, squares, and courts re-echo with the sound.

'Stop thief! Stop thief!' The cry is taken up by a hundred voices, and the crowd accumulate at every turning. Away they fly, splashing through the mud, and rattling along the pavements: up go the windows, out run the people, onward bear the mob, a whole audience desert Punch in the very thickest of the plot, and joining the rushing throng, swell the shout, and lend fresh vigour to the cry, 'Stop thief! Stop thief!'

'Stop thief! Stop thief!' One wretched breathless child, panting with exhaustion, terror in his looks, agony in his eyes, large drops of perspiration streaming down his face—strains every nerve to make head upon his pursuers; and as they follow on his track, and gain upon him every instant, they hail his decreasing strength with still louder shouts, and whoop and scream with joy, 'Stop thief!'

Stopped at last! a clever blow! He is down upon the pavement; and the crowd eagerly gather round him: each newcomer jostling and struggling with the others to catch a glimpse. 'Stand aside!' 'Give him a little air!' 'Nonsense! he don't deserve it.'

*Oliver Twist*—CHARLES DICKENS.

## EXERCISES

- A. 1. How was the theft made known?
2. What did the tradespeople do when they heard the cry of 'Stop thief!'
3. What well-known 'show' was going on in the street at the time?
4. Why did the people in the house *push up* the window sash? Why was it not *pulled down* instead?



## EXERCISES (*contd.*)

5. What was probably happening to the size and constitution of the crowd of pursuers as they hurried after the thief?

6. Who was the supposed thief? Describe his appearance immediately preceding his capture. (Read the account from the book itself.)

7. Had the thief run far?

8. How was he caught?

9. Describe the conduct of the crowd at that moment.

10. Who uttered the last three expressions in the extract?

B. 1. What other words are used for 'the thief' and 'the crowd'?

2. Find from your dictionary the meanings of—*accumulate*, *audience*, *vigour*—then write suitable sentences containing these words.

3. What is meant by the expressions 'helter-skelter', 'pell-mell', 'slap-dash'?

4. Make a list of words from the extract which suggest 'rapid movement'.

5. Pick out the collective nouns in the passage given.

C. 1. Describe a Punch and Judy Show you have seen.

2. Describe the conduct of a crowd at the scene of a street accident, or a dog fight.

3. Write an account of the pursuit (from *Oliver Twist's* point of view).

4. Notice the use of the exclamation mark (!) in the passage given, then add similar marks where necessary in the following:

'Now, my boy, which house is it?' inquired Mr. Losberne.

'That That' replied Oliver. 'Oh make haste Pray make haste.'

5. Suppose yourself to be viewing a street procession from a window. Describe it as you would do to an invalid brother or sister unable to see it.

6. Make a list of street trades, and describe briefly how they are carried on.

7. Give a list of six street cries, and describe the types of persons you imagine shouting these.

8. Make a list of other well-known books written by Dickens.

## *The Palm*

THERE came an eve of festal hours—  
Rich music filled the garden's bowers;  
Lamps that from flowering branches hung,  
On sparks of dew soft colour flung;  
And bright forms glanced—a fairy show—  
Under the blossoms to and fro.

But one, a lone one, midst the throng,  
Seemed reckless all of dance or song:  
He was a youth of dusky mien,  
Whereon the Indian sun had been,  
Of crested brow and long black hair—  
A stranger, like the palm tree, there.

And slowly, sadly, moved his plumes,  
Glittering athwart the leafy glooms.  
He passed the pale-green olives by,  
Nor won the chestnut flowers his eye;  
But when to that sole palm he came,  
Then shot a rapture through his frame!

His mother's cabin-home, that lay  
Where feathery cocoas fringed the bay;  
The dashing of his brethren's oar—  
The conch-note heard along the shore;  
All through his weakening bosom swept—  
He clasped his country's tree and wept!

MRS. HEMANS.



## EXERCISES

A. 1. Give a description of the garden.

2. Describe the 'stranger' who was present.

3. In his movements through the garden, what trees did he pass?

4. Which tree attracted his particular attention?

5. What thoughts were recalled by the sight of this tree?

6. By what other words is the 'stranger' denoted?

7. Give a description of 'his mother's home'.

B. 1. Describe, briefly, the country you think the stranger came from.

2. Write words which are the opposite in meaning to— *dusky, reckless, clasped.*

3. Find the meanings of the words—'reckless', 'dusky mien', 'rapture'. Then write suitable sentences containing these words.

4. Make a list of phrases, such as—'an eve of festal hours' found in the first verse, then put them into suitable sentences.

5. Make a list of words which suggest (a) 'colour', (b) 'a warm climate', (c) gaiety, (d) loneliness.

6. Make a list of other well-known poems by Mrs. Hemans.

C. 1. Describe the story in your own words.

2. Describe an island in the South Seas you may have read about, specially noting its trees, coral reefs, climate, &c.

3. Give an account of a fête held in a public park, noting especially the arrangements made for sports, music, refreshments, fireworks, &c.

4. Try and imagine your feelings as 'an exile from home', and then write down your thoughts.

5. State briefly anything you remember seeing in some strange district which reminded you of your native place.

*Mr. Pickwick comes to grief whilst skating*

THE sport was at its height, the sliding was at its quickest, the laughter was at the loudest, when a sharp smart crack was heard. There was a quick rush towards the bank, a wild scream from the ladies, and a shout from Mr. Tupman. A large mass of ice disappeared; the water bubbled up over it; Mr. Pickwick's hat, gloves, and handkerchief were floating on the surface; and that was all of Mr. Pickwick that anybody could see. Dismay and anguish were depicted on every countenance, the males turned pale and the females fainted, Mr. Snodgrass and Mr. Winkle grasped each other by the hand, and gazed at the spot where their leader had gone down, with frenzied eagerness: while Mr. Tupman, by way of rendering the promptest assistance, and at the same time conveying to any persons who might be within hearing the clearest possible notion of the catastrophe, ran off across the country at his utmost speed, screaming 'Fire!' with all his might.

After a vast quantity of splashing, and cracking, and struggling Mr. Pickwick was at length extricated from his unpleasant position, and once more stood on dry land.

*Pickwick Papers*—CHARLES DICKENS.



## EXERCISES

A. 1. What signs were there that the people were enjoying the skating?

2. Describe the accident—

(a) To whom it happened.

(b) Why it *probably* happened to him.

(c) Signs of the accident.

(d) Where it occurred—in town or country.

3. What did the spectators do to rescue him?

4. What effect had the accident on (a) the ladies, (b) the gentlemen?

5. What did Mr. Tupman do?

6. Why, do you think, did he shout, 'Fire!'?

7. Do you think it was the best thing to do at the moment?

B. 1. Use your dictionary to find the meanings of—*dismay*, *frenzied*, *anguish*, *depicted*, *catastrophe*, *extricated*—then write these words in suitable sentences.

2. Write words opposite in meaning to—*quickest*, *smart*, *disappears*, *surface*, *utmost*.

3. Make lists of words from the extract which show (a) 'fear' or 'horror' at the accident, (b) sound, (c) danger.

4. Make a list of the people present, and state what they did.

5. What does the expression 'a vast quantity of splashing, and cracking, and struggling', suggest to your mind?

C. 1. Write the story in your own words.

2. Give a description of any one you have seen learning to skate.

3. Make up a story round these words—*frozen lake*, *many skaters*, *crack*, *accident*, *rescue*.

4. Describe a toboggan ride after a fall of snow.

5. Describe any brave rescue you have seen or read about.

6. A boy cycling down a hill is upset by a dog. Describe the accident from the point of view of (a) the boy, (b) the dog.

7. Give a description of a building on fire.

## *The Lumbermen*

WILDLY round our woodland quarters  
Sad-voiced Autumn grieves;  
Thickly down these swelling waters  
Float his falling leaves.  
Through the tall and naked timber,  
Column-like and old,  
Gleam the sunsets of November  
From their skies of gold.

Be it starlight, be it moonlight,  
In these vales below,  
When the earliest beams of sunlight  
Streak the mountain's snow,  
Crisps the hoar-frost, keen and early  
To our hurrying feet,  
And the forest echoes clearly  
All our blows repeat.

When with sounds of smothered thunder,  
On some night of rain,  
Lake and river break asunder  
Winter's weakened chain,  
Down the wild March flood shall bear them  
To the saw-mill's wheel,  
Or where Steam, the slave, shall tear them  
With his teeth of steel.

JOHN GREENLEAF WHITTIER.



## EXERCISES

A. 1. What are the signs of Autumn indicated in the poem?  
2. When do the lumbermen begin work, and during which season?

3. What are 'the forest echoes'?
4. What are the signs of the 'passing of Winter'?
5. How are the logs sent to the saw-mills?
6. What happens to the logs on reaching the saw-mills?

B. 1. Write words opposite in meaning to—*swelling, naked, earliest, weakened*.

2. Can you gain any idea from the poem as to the period of the year when the work of lumbering is carried on?

3. What is meant by (a) 'Sad-voiced Autumn', (b) 'Steam, the slave', (c) 'Winter's weakened chain'?

4. Make lists of words from the poem which suggest to you (a) Autumn, (b) Wintry weather, (c) work.

5. In verse (1) Autumn is referred to as 'his'—an example of *Personification*. Is there another in Verse 3?

6. Make a list of compound words found in verses 1 and 2 (e. g. wood-land).

C. 1. Write the story in your own words.

2. Give a descriptive visit to a wood in Autumn.

3. Write an exercise about 'A River in Flood'.

4. Describe a visit to a saw-mill.

5. Write an essay on 'Camping in a Wood'.

6. Make a list of other well-known poems by Whittier.

## *The Cat and the Lace*

‘YES,’ said that lady, ‘such lace cannot be got now for either love or money; made by the nuns abroad. They say they can’t make it now, even there. I treasure up my lace very much. I daren’t even trust the washing of it to my maid. I always wash it myself. And once it had a narrow escape.

‘The beauty of this fine lace is that, when it is wet, it goes into a very little space. I put it in milk to soak and left the room. On my return I found pussy on the table, gulping very uncomfortably as if she was half-choked.

‘At first I pitied her, till, all at once, I saw the cup of milk empty—cleaned out. “You naughty cat,” said I; and I believe I was provoked enough to give her a slap which only helped the lace down. I could have cried, but I determined I would not give the lace up without a struggle for it.

‘Then a thought struck me; and I rang the bell for my maid, and sent her to Mr. Hoggins, with my compliments, and would he be kind enough to lend me one of his top-boots for an hour. I did not think there was anything odd in the message; but Jenny said the young men in the surgery laughed at my wanting a top-boot.

‘When it came I put pussy in with her forefeet straight down so that they were fastened and could not scratch; and we gave her a teaspoonful of red currant jelly and some tartar emetic. I took pussy to my own room and spread a clean towel on the floor. I could have kissed her when she returned the lace to sight.’

*Cranford*—MRS. GASKELL.

## EXERCISES

A. 1. Why did the lady prize the lace ?

2. Where had it been made, and by whom ?

3. How did she show she valued it ?

4. How was it to be cleaned ?

5. What happened to it ?

6. What was the lady's plan for recovering the lace ?

7. What was the maid's name ?

8. Who was Mr. Hoggins ?

9. Describe the process of giving the cat the emetic.

10. What did the emetic consist of ?

11. Why was the red currant jelly added to the emetic ?

12. How did they get the cat out of the boot ?

13. How was the lace returned ?

B. 1. Write words opposite in meaning to—*trust, pitied, lend, fastened*.

2. Change these into the *indirect* form of speech—(a) ' Yes,' said the lady, ' such lace cannot be got now for either love or money.' (b) ' You naughty cat ! ' said I.

3. Change into *direct* form of speech—But Jenny said the young man in the surgery laughed at my wanting a top-boot.

4. Make a list of words from the extract which convey to your mind the feeling of ' anger '.

C. 1. Write another account of the story (supposing yourself to have been the cat).

2. Write exercises on—

(a) How I lost, and found again, something I prized.

(b) Our cat and its habits.

3. Write out a message you would send to a doctor in the case of a baby who has been taken suddenly ill.

4. Write a letter to a draper (tailor) asking him to send samples of cloth or other material for inspection with a view to buying sufficient material for a dress (suit).



## *The Song of the Shirt*

WITH fingers weary and worn,  
With eyelids heavy and red,  
A woman sat, in unwomanly rags,  
Plying her needle and thread—  
Stitch—stitch—stitch !  
In poverty, hunger, and dirt,  
And still with a voice of dolorous pitch,  
She sang the ‘ Song of the Shirt ! ’

Work—work—work !  
My labour never flags ;  
And what are its wages ? A bed of straw,  
A crust of bread—and rags.  
That shattered roof—and this naked floor—  
A table—a broken chair—  
And a wall so blank, my shadow I thank  
For sometimes falling there.

TOM HOOD.

## EXERCISES

A. 1. Describe the woman's appearance.

2. Describe the interior of her home.

3. What was the only thing she ever saw on the wall?

4. Why did she sing?

5. Did she receive much as wages?

6. How long each day did she work?

7. What was the nature of her work?

B. 1. Write words opposite in meaning to—*poverty, dolorous, labour, naked*.

2. Enumerate every form of punctuation mark you find in these verses, writing the names opposite the marks.

3. Make a list of words from the poem which suggest 'poverty' to you.

4. Why is the (—) so often introduced into this poem?

5. Add similar punctuation marks to this passage: 'You will allow me to remind you, sir,' said Mr. Tigg, 'that you not I that you I say emphatically, you have reduced the proceedings of this evening to a cold and distant matter of business.'

6. Make a list of Hood's well-known poems.

C. 1. Write the story in your own words.

2. Describe the home of some poor person you have read about.

3. Give an account of a day in the life of a man breaking stones by the road side, noting especially the monotony of the work, loneliness, people who pass by, and any general conversation which might ensue with travellers.

4. Give a list of occupations, stating which of these you would like to be engaged in, or otherwise. Give reasons for your choice.

## *The Two Mice*

ONCE upon a time a Town Mouse paid a visit to a Country Cousin. The latter loved his town friend very dearly, and gave him the best food he could provide—bacon, beans, bread, and cheese.

The Town Mouse was not very pleased with this fare, so he invited his Country Cousin to return to town with him, where he would supply him with a much better meal. 'I don't know how you can eat such food as this', he added.

The two friends at once set off on their long journey, and arrived late at night. On entering the house, the Town Mouse took his friend into the dining-room, where they found many cakes and other nice things which had been left from the last meal.

During the feast they heard a noise. 'What is that?' asked the Country Mouse. 'Oh, it is only the dogs growling,' replied his Town Cousin.

Suddenly the door was opened, and in bounded two large mastiffs. The two mice got down from the table as quickly as possible, and scampered off. 'Good-bye,' said the Country Cousin. 'What!' said the Town Mouse, 'are you going back home so soon?' 'Yes,' he replied, 'I would rather eat beans and bacon in peace, than eat cakes in fear.'

*Æsop's Fables.*



## EXERCISES

A. 1. Why do many stories begin with the words 'once upon a time'?

2. What other words are used instead of 'Town Mouse', 'Country Cousin', 'food'?

3. Why did each mouse invite the other?

4. Where had the Country Mouse got his supply of food?

5. Why did they return 'late at night'?

6. How did they get into the dining-room?

7. Why did they go into the dining-room instead of the cupboard?

8. What had the people to eat, and what was probably 'the last meal'?

9. What disturbed the feast?

10. Why did the dogs growl?

11. Where did each mouse run to?

12. How did the Country Mouse get out of the dining-room?

13. Which, do you think, was the braver mouse?

14. Why are the mice made to talk in the story?

B. 1. Write words opposite in meaning to—*loved*, *pleased*, *arrived*, *peace*, *fear*.

2. Write in the form of indirect speech: (a) 'What is that?' asked the Country Mouse. (b) 'Yes,' he replied, 'I would rather eat beans and bacon in peace, than eat cakes in fear.'

3. Write down any expressions in the story which indicate 'haste'.

C. 1. Write a full account of the story in your own words.

2. Write (a) A letter to a friend in the country inviting him (or her) to your birthday party, and (b) Your friend's reply.

3. Describe any party you have attended.

4. Tell how a game you were playing was spoilt.

5. Write an account of the 'visit' from the point of view of the two mastiffs.

6. Describe the return journey of the 'Country Cousin'.

## *Bob Cratchit's Holiday*

At length the hour of shutting up the counting-house arrived. With an ill-will, Scrooge dismounted from his stool, and admitted the fact to the expectant clerk (Bob Cratchit) in the dismal cell beyond, a sort of tank, who instantly snuffed his candle out, and put on his hat.

'You'll want all day to-morrow, I suppose?' said Scrooge.

'If quite convenient, sir.'

'It's not convenient,' said Scrooge, 'and it's not fair. If I was to stop half-a-crown for it, you'd think yourself ill-used, I'd be bound?'

The clerk smiled faintly.

'And yet,' said Scrooge, 'you don't think ME ill-used when I pay a day's wages for no work.'

The clerk observed it was only once a year. 'A poor excuse for picking a man's pocket every twenty-fifth of December,' said Scrooge, buttoning his great-coat to the chin. 'But I suppose you must have the whole day. Be here all the earlier next morning.'

The clerk promised that he would; and Scrooge walked out with a growl. The office was closed in a twinkling, and the clerk, with the long ends of his white comforter dangling below his waist (for he boasted no great-coat), went down a slide on Cornhill, at the end of a lane of boys, twenty times, and then ran home as hard as he could pelt, to play at blind man's buff.

*A Christmas Carol*—CHARLES DICKENS.

## EXERCISES

A. 1. On what day, and in what month, did these incidents occur?

2. How much holiday in the year did Bob Cratchit get, and when?

3. What day is December 25th?

4. Did Dec. 25th fall on a Sunday in that year?

5. Write down anything from the story which shows that Scrooge was mean.

## EXERCISES (*contd.*)

6. What was the clerk's weekly wage?
7. How did Scrooge propose that the time lost on holiday should be made up?
8. Who locked up the office?
9. What statements show that the clerk was poor?
10. Why did the clerk slide with the boys?
11. With whom was he going to play blind man's buff?
12. What idea do you get of Scrooge's character?

B. 1. What is meant by 'I'd be bound', 'as hard as he could pelt'?

2. Write words opposite in meaning to—*convenient, buttoning, whole.*

3. Write the complete words in place of the contractions—*you'll, it's, I'd, you'd.*

4. Write these sentences in the indirect form of speech—(a) 'You'll want all day to-morrow, I suppose?' said Scrooge. (b) 'It's not convenient,' said Scrooge, 'and it's not fair.'

5. Make a list of the compound words found in the extract.

C. 1. Write the story in your own words.

2. Try to write the story in dramatized form (no inverted commas needed)—

Scrooge [dismounting from his stool]—You'll want all day holiday to-morrow, I suppose?

Bob Cratchit—If quite convenient, sir, &c.

3. Describe in detail how you play 'Blind Man's Buff'.

4. 'Christmas morning!' Describe your feelings on waking and examining your stockings. (a) Your joy, (b) your disappointment.

5. Write out a list of games you consider suitable for a children's party.



## The Prisoner of Chillon

A KIND of change came in my fate,  
My keepers grew compassionate—  
                                                . . . my broken chain  
With links unfasten'd did remain,  
And it was liberty to stride  
Along my cell from side to side,  
And up and down, and then athwart,  
And tread it over every part;  
And round the pillars one by one,  
Returning where my walk begun,  
Avoiding only, as I trod  
My brothers' graves without a sod.  
I made a footing in the wall;  
It was not therefore to escape,  
For I had buried one and all  
Who loved me in a human shape;  
But I was curious to ascend  
To my barr'd windows, and to bend  
Once more, upon the mountains high,  
The quiet of a loving eye.  
I saw their thousand years of snow  
On high—their wide long lake below,  
And the blue Rhone in fullest flow. . . .  
At last men came to set me free,  
I asked not why, and reck'd not where.  
And thus when they appear'd at last,  
And all my bonds aside were cast,  
These heavy walls to me had grown  
A hermitage—and all my own!  
With spiders I had friendship made,  
And watched them in their sullen trade;  
Had seen the mice by moonlight play,  
And why should I feel less than they?  
We were all inmates of one place,  
And I, the monarch of each race,  
Had power to kill—yet, strange to tell!  
In quiet we had learn'd to dwell—

LORD BYRON.

## EXERCISES

- A. 1. How did the prisoner know that liberty was near?  
2. What events showed that this idea was correct?  
3. How did the unfastening of the chains give him liberty?  
4. Why did he not walk on every part of the cell floor?  
5. Was his cell high up, or low down, in the prison?  
6. Why did he make a footing in the wall?  
7. What did he see?  
8. Why did he not lean out of the window to get a better view?

9. When liberty came, did he wish to leave the prison?  
10. What other signs of life were there in his cell?  
11. How did the flies get into the cell?  
12. Did he see the mice every night?  
13. Why did he not kill both spiders and mice?  
14. Where did the mice probably get their food?

B. 1. Use your dictionary to find the meaning of—*compassionate*, *athwart*, *recked*—then put these words into suitable sentences.

2. Make out a list of words which indicate 'imprisonment' (e.g. keepers, chain, &c.).  
3. Describe the prisoner's journey round his cell.  
4. Does the poem describe a British prison?  
5. Make a list of other well-known poems by Byron.

C. 1. Write this story in your own words.

2. Describe a visit to (a) an old prison, (b) an old castle, or (c) an old tower.  
3. Give a brief description of (a) a spider and his web, (b) adventures of a mouse which sees a piece of cheese in a trap.  
4. Describe the street in which you live, as seen from your own window.

## *The Hatter's Watch*

THE Hatter was the first to break the silence. 'What day of the month is it?' he said, turning to Alice: he had taken his watch out of his pocket, and was looking at it uneasily, shaking it every now and then and holding it to his ear.

Alice considered a little and then said, 'The fourth!'

'Two days wrong!' sighed the Hatter. 'I told you butter wouldn't suit the works!' he added, looking angrily at the March Hare.

'It was the BEST butter,' the March Hare meekly replied.

'Yes, but some crumbs must have got in as well,' the Hatter grumbled. 'You shouldn't have put it in with the bread-knife.'

Alice had been looking over his shoulder with some curiosity. 'What a funny watch!' she remarked. 'It tells the day of the month, and doesn't tell what o'clock it is.'

*Alice in Wonderland*—LEWIS CARROLL.



## EXERCISES

- A. 1. What was strange about the watch?  
2. Why did the Hatter shake the watch?  
3. What day of the month *may* it have been?  
4. Which of these dates did the watch probably indicate?  
5. What did the Hatter suggest had caused the watch to go wrong?  
6. Who was blamed for this?  
7. How was the watch 'oiled'?  
8. Where was Alice sitting when this conversation was going on?

- B. 1. What is meant by 'to break the silence'?  
2. Write these sentences in the indirect form of speech—  
(a) 'I told you butter wouldn't suit the works!' he added.  
(b) 'What a funny watch!' she remarked.  
(c) Alice considered a little and then said, 'The fourth!'  
3. Write words opposite in meaning to—*silence*, *wrong*, *angrily*, *meekly*.  
4. Make a list of words or phrases in the extract which show 'impatience'.  
5. Write the story in dramatized form, thus:  
*Hatter* [turns to Alice—takes watch out of his pocket, looks at it uneasily, shakes it, and holds it to his ear.]  
What day of the month is it?  
*Alice* [hesitating] The fourth! &c.

- C. 1. Write a description of any strange toy you may have possessed or seen.  
2. Describe how you mended a broken toy.  
3. 'Alice in Wonderland' is really the story of a dream. Describe any strange dream you have had.  
4. Describe any party you have attended which was spoilt by some one who was disagreeable.  
5. What other well-known book was written by Lewis Carroll?

*Sister, awake !*

SISTER, awake! close not your eyes,  
The Day her light discloses,  
And the bright Morning doth arise  
Out of her bed of roses.

See, the clear Sun, the world's bright eye,  
In at our window peeping :  
Lo! how he blusheth to espy  
Us idle wenches sleeping.

Therefore, awake! make haste, I say,  
And let us, without staying,  
All in our gowns of green so gay,  
Into the park a-maying!

ANONYMOUS.

## EXERCISES

- A. 1. How many people are mentioned in the poem?  
2. What time of day was it?  
3. What other words are used in place of 'sun'?  
4. How is 'sunrise' described?  
5. Why are 'Day', 'Morning' and 'Sun' printed with a capital?  
6. In which direction was the bedroom window facing?  
7. What was the general appearance of the sun?  
8. What did this suggest to one sister?  
9. What *day* of the year was it?  
10. Why did one sister wish to get up so early?

B. 1. What do you think is meant by 'gowns of green', 'bed of roses'?

2. Find the meanings of the words—*discloses*, *wenches*, *espy*, *a-maying*—then put these words into suitable sentences.

3. Write words opposite in meaning to—*awake*, *discloses*, *arise*, *bright*, *blusheth*, *gay*.

4. Each line of poetry contains strong and weak accents; e.g. 'Thẻ Dáy | hẻ líght | dĩsclos'es.' The mark (') shows where the strong accent falls, and ~ the weak one. Write out the second verse in the poem given, marking the accents in the same way. Scan other poems similarly.

5. What is the metaphor in the second verse?

C. 1. Describe a visit you have made to a park (*a*) in the early morning, (*b*) late at night.

2. Give a description of a May-pole dance or any other open-air performance you may have witnessed or taken part in.

3. Write an account of a day spent in the country, gathering wild flowers or fruit.

4. Write how we decorated our school-room at Christmas, or on 'Open Day'.



## *How Eppie came to Silas Marner*

THE last time he opened the door the snow had ceased, and the clouds were parting here and there.

He went in again, and put his right hand on the latch of the door to close it: but he did not close it.

Turning towards the hearth, he seated himself on his fireside chair, and was stooping to push his logs together when to his blurred vision it seemed as if there was gold on the floor in front of the hearth. He leaned forward and stretched forth his hand; but instead of the hard coin with the familiar resisting outline, his fingers encountered soft, warm curls. The flame lit up more distinctly the little round form of the child with its shabby clothes.

There was a cry on the hearth: the child had awakened, and Silas Marner had stooped to lift her to his knee.

Presently she slipped from his knee and began to toddle about. She fell in a sitting posture on the ground and began to pull at her wet boots. These at last suggested to Silas that the child had been walking in the snow. He raised the child in his arms and went to the door. As soon as he had opened it there was a cry of 'Mammy!' Bending forward, he could just discern the marks made by the little feet on the virgin snow. The little one cried again and again, stretching herself forward, so as almost to escape from Silas's arms, before he himself was aware that there was something more than the bush before him—that there was a human body, with the head sunk low in the furze, and half covered with the shaken snow.

*Silas Marner*—GEORGE ELIOT.

## EXERCISES

A. 1. What kind of night was it?

2. What made Silas think he saw his stolen gold restored to him?

3. Why had he neither *heard* nor *seen* the child enter his house?

4. What had probably caused the child to fall asleep on the hearth?

5. What actions showed that the child was very young?

6. Why was there no snow on the child's boots when Silas discovered her?

7. How did Silas find the place where the baby's mother was lying?

8. What showed that she had not been long dead?

9. By what other words is the child described?

10. What had probably attracted the child to the cottage?

B. 1. Write words opposite in meaning to—*ceased*, *familiar*, *distinctly*, *raised*.

2. Find the meanings of the words—*blurred*, *encountered*, *posture*, *discern*—then put the words into suitable sentences.

3. Make lists of words from the story which indicate (a) warmth, (b) childhood.

4. Make a list of some of the best known books by George Eliot.

C. 1. Write the story in your own words.

2. Give a description of (a) A snow storm, (b) a snow-ball fight.

3. Tell how you and your companions made a snow-man.

4. Read Wordsworth's 'Lucy Gray', and then write the story in your own words.

*Spring has come*

THE sunbeams, lost for half a year,  
Slant through my pane their morning rays;  
For dry Northwesters cold and clear,  
The East blows in its thin blue haze.

And first the snowdrop's bells are seen,  
Then close against the sheltering wall  
The tulip's horn of dusky green,  
The peony's dark unfolding ball.

The golden-chaliced crocus burns;  
The long narcissus-blades appear;  
The cone-beaked hyacinth returns,  
And lights her blue-flamed chandelier.

The willow's whistling lashes, wrung  
By the wild winds of gusty March,  
With willow leaflets lightly strung,  
Are swaying by the tufted larch.

When wakes the violets, Winter dies;  
When sprout the elm-buds, Spring is near;  
When lilacs blossom, Summer cries,  
'Bud, little roses! Spring is here!'

I hear the whispering voice of Spring,  
The thrush's trill, the cat-bird's cry,  
Like some poor bird with prisoned wing,  
That sits and sings, but longs to fly.

*The Autocrat of the Breakfast Table*—O. W. HOLMES.



## EXERCISES

- A 1. What were the earliest signs that Spring had returned ?  
2. What wind had been blowing and what now replaced it ?  
3. Make a list of all the *flowers* mentioned.  
4. Make a list of all the *trees* mentioned.  
5. Make a list of all the *birds* mentioned.  
6. What was the sign that Winter was dead ?  
7. What is meant by ' the whispering voice of Spring ' ?  
8. Which season is not mentioned in the poem ?  
9. What is the sign that Summer is come ?  
10. What does the poet associate with March ?

B. 1. Make a list of the punctuation marks found in the poem, writing the names opposite each set. What other marks are missing ?

2. Make a list of words from the poem which show (a) life, (b) movement.

3. What are we told about the shapes of the flowers in verses 2 and 3 ?

4. Put capital letters in the following stanza where necessary : ' Witness those rings and roundelays of theirs which yet remain, were footed in queen mary's days on many a grassy plain ; but since of late elizabeth, and later, james came in, they never danced on any heath as when the time hath been.'

C. 1. Describe a visit to a wood in spring—noting chiefly the birds, trees, &c.

2. Read Wordsworth's poem : ' I wandered lonely as a cloud ', or Herrick's ' Fair Daffodils ' ; then write an account of a visit to a wood in early spring, noting any flowers which particularly attracted your attention.

3. Write down what you consider would be the feelings of ' some poor bird with prisoned wing, that sits and sings, but longs to fly '.

## *The Old Dame's Cottage*

HE lay down on the grass till the beetles ran over him, and the flies settled on his nose.

The gnats blew their trumpets in his ear, and the midges nibbled so at his hands and face wherever they could find a place free from soot, that at last he woke up, and stumbled away to the cottage-door.

And a neat pretty cottage it was, with clipped yew hedges all round the garden and, yews inside too, cut into peacocks and trumpets and teapots and all kinds of queer shapes.

He came slowly up to the open door, which was all hung round with clematis and roses; and then peeped in, half afraid.

And there sat by the empty fireplace, which was filled with a pot of sweet herbs, the nicest old woman that ever was seen, in her red petticoat, and short bedgown, and clean white cap, with a black silk handkerchief over it, tied under her chin. At her feet sat the grandfather of all the cats; and opposite her sat, on two benches, twelve or fourteen neat, rosy, chubby little children.

Such a pleasant cottage it was, with a shiny clean stone floor, and curious old prints on the walls, and an old black oak side-board full of bright pewter and brass dishes, and a cuckoo clock in the corner, which began shouting as soon as Tom appeared: not that it was frightened at Tom, but that it was just eleven o'clock.

*The Water-Babies*—CHARLES KINGSLEY.

## EXERCISES

A. 1. What wakened Tom?

2. How did they do it?
3. Where was the cottage situated?
4. Describe the cottage garden.
5. What was the *outside* of the house like?
6. What was the *inside* like?
7. Who were inside the cottage?
8. Describe how the old dame was dressed.
9. What is a 'cuckoo' clock?
10. What sound does it make when it strikes?
11. How many 'sounds' would the clock make at 'eleven o'clock'?
12. What insects are mentioned?
13. What expressions suggest that the cottage was old?

B. 1. Write words which are opposite in meaning to—*settled, empty, nicest, pleasant, clean, afraid.*

2. What flowers are mentioned?
3. Make lists of expressions from the piece which suggest (a) 'cleanliness' and (b) 'order' (e.g. free from soot, neat, pretty cottage, &c.).
4. Write down the colours of—*yew, clematis, roses.*
5. Make a list of the chief books written by Charles Kingsley.

C. 1. Describe a visit to a house in the country, specially noting its situation, garden, &c.

2. Give a description of any picnic where a meal was spoilt by the attacks of insects.
3. Compare the work of a chimney-sweep in Tom's day with that of a sweep to-day.
4. Describe a visit to a flower garden, noticing the kind of flowers, where growing, neatness of garden arrangements, and care shown by the gardener.



### *The Glow-worm*

BENEATH the hedge or near the stream  
A worm is known to stray;  
That shows by night a lucid beam,  
Which disappears by day.

Disputes have been, and still prevail,  
From whence his rays proceed;  
Some give that honour to his tail,  
And others to his head.

Perhaps indulgent Nature meant,  
By such a lamp bestow'd,  
To bid the trav'ler, as he went,  
Be careful where he trod,

Nor crush a worm, whose useful light  
Might serve, however small,  
To show a stumbling-stone by night,  
And save him from a fall.

Whate'er she meant, this truth divine  
Is legible and plain,  
'Tis power almighty bids him shine,  
Nor bids him shine in vain.

W. COWPER.

## EXERCISES

A. 1. Where was the glow-worm to be found?

2. What was strange about this worm?

3. What opinions were held as to the source of light?

4. What reasons are given for the glow-worm's light?

5. What other words are used for *Nature*?

B. 1. Find from your dictionary the meanings of the words—*lucid*, *prevail*, *indulgent*, *legible*—and then put these words into suitable sentences.

2. Write fully the words—*trav'ler*, *whate'er*, *bestow'd*, *'tis*. Can you suggest why these shortened forms are used?

3. Write words opposite in meaning to—*near*, *beneath*, *lucid*, *disappears*, *head*, *careful*, *useful*, *truth*.

4. Make a list of words from the poem which suggest 'country' to you.

5. Look up a good book of reference, and make a few notes about the glow-worm.

6. Make a list of other well-known poems by Cowper.

C. 1. Describe the journey of a worm across a garden path from the point of view of (a) a robin; (b) the worm itself.

2. Write an account of any strange experience you have had at night.

3. Tell briefly any interesting facts you have read of or observed in animals or birds.

## *Eliza's Escape*

SHE went to a drawer and made up a little package of clothing for her boy; and so fond is a mother's remembrance that, even in the terrors of that hour, she did not forget to put in the little package one or two of his favourite toys, reserving a gaily painted parrot to amuse him when she should be called on to waken him. It was some trouble to waken the sleeper; but after some effort he sat up, and was playing with his bird while his mother was putting on her bonnet and shawl.

'Where are you going, mother?' said he, as she drew near the bed with his little coat and cap.

'Hush, Harry,' she said; 'mustn't speak loud or they will hear us.'

Saying these words, she had tied and buttoned on the child's simple outfit, and, taking him in her arms, she whispered to him to be very still; and, opening a door in her room, she glided noiselessly out.

Old Bruno, a great Newfoundland, who slept at the end of the porch, rose, with a low growl, as she came near. She gently spoke his name, and the animal, an old pet and playmate of hers, instantly, wagging his tail, prepared to follow her.

A few minutes brought them to the window of Uncle Tom's cottage, and Eliza, stopping, tapped lightly on the window-pane.

'What's that?' said Aunt Chloe. 'I'm gwine to open the door.'

Suiting the action to the word, the door flew open, and the light of the tallow candle, which Tom had hastily lighted, fell on the haggard face and dark wild eyes of the fugitive.

'Are ye tuck sick, or what's come over ye?'

'I'm running away, Uncle Tom and Aunt Chloe, carrying off my child. He has sold my Harry, and you, Uncle Tom, both, to a trader.'

*Uncle Tom's Cabin*—MRS. H. B. STOWE.



## EXERCISES

- A. 1. What preparations did Eliza make for her flight?  
2. Which of these showed the boy was young?  
3. Why did not Bruno give the alarm?  
4. Why had Eliza chosen this time of night to escape?  
5. Why did she wish to escape?  
6. Who were Uncle Tom and Aunt Chloe?  
7. Why did she call at Uncle Tom's cottage?

B. 1. What other words are used in place of (a) Eliza, (b) Harry, (c) Bruno?

2. Write (in correct English) the following—(a) I'm gwine to open the door. (b) Are ye tuck sick? (c) Mustn't speak loud.

3. Write in indirect speech—'Where are you going, mother?' said he—'What's that?' said Aunt Chloe. 'I'm gwine to open the door.'

4. Make a list of the words incorrectly spelt, and write the correct word opposite each.

5. Who are the characters mentioned in the extract given?

6. Make from the story a list of words which indicate 'stealth'.

C. 1. Write an account of some daring escape from prison you have read about.

2. Read the poem, 'Lord Ullin's Daughter' (Thomas Campbell), or 'The Slave's Dream' (Longfellow), then tell the story in your own words.

*Fitz-James and Roderick Dhu*

—HE whistled shrill,

And he was answered from the hill;  
Wild as the scream of the curlew,  
From crag to crag the signal flew.  
Instant, through copse and heath, arose  
Bonnets, and spears, and bended bows;  
On right, on left, above, below,  
Sprung up at once the lurking foe;  
From shingles gray their lances start,  
The bracken-bush sends forth the dart,  
The rushes and the willow wand  
Are bristling into axe and brand,  
And every tuft of broom gives life  
To plaided warrior armed for strife.  
That whistle garrisoned the glen  
At once with full five hundred men.

The mountaineer cast glance of pride  
Along Benledi's living side;  
Then fixed his eye and sable brow  
Full on Fitz-James—'How say'st thou now?  
These are Clan-Alpine's warriors true;  
And, Saxon,—I am Roderick Dhu!'

Fitz-James was brave:—Though to his heart  
The life-blood thrilled with sudden start,  
He manned himself with dauntless air,  
Returned the Chief his haughty stare,  
His back against a rock he bore,  
And firmly placed his foot before:  
'Come one, come all! this rock shall fly  
From its firm base as soon as I!'

*The Lady of the Lake*—SIR W. SCOTT.

## EXERCISES

- A. 1. Who gave the 'whistle' as a signal?  
2. How did the signal travel 'from crag to crag' ?  
3. What happened then?  
4. What war weapons suggest that this incident occurred many years ago?  
5. How many men had Roderick Dhu?  
6. What effect had the incident on Fitz-James?  
7. Why did Fitz-James *shout* his defiance ?  
8. Were Fitz-James and Roderick Dhu friendly? Did they know each other?  
9. What shrubs or bushes are mentioned?  
10. Describe the dress of a Highland warrior.  
11. Describe the place and country where the incident happened.

B. 1. What words are used instead of (a) Fitz-James, (b) Roderick Dhu, (c) the soldiers?

2. Make lists of words indicating (a) bravery, (b) warfare.  
3. Change into indirect speech—' How say'st thou now? . . . Roderick Dhu! '  
4. Scott wrote many books and poems. Make lists of the best known.  
5. Use your dictionary to find the meanings of—*curlew*, *lurking*, *shingles*, *garrisoned*, *manned*, *dauntless*.

C. 1. Write the story in your own words.

2. Write an imaginary story round these words—*walking*, *lonely cottage*, *smugglers*, *capture*, *escape*.  
3. Write an account of a holiday spent among hills.



## *The House-Martin*

ABOUT the middle of May, if the weather be fine, the house-martin begins to think in earnest of providing a mansion for its family. The crust or shell of this nest seems to be formed of such dirt or loam as comes most readily to hand, and is tempered and wrought together with little bits of broken straws to render it tough and tenacious.

But then, that this work may not, while it is soft and green, pull itself down by its own weight, the provident architect has prudence and forbearance enough not to advance its work too fast ; but by building only in the morning, and by dedicating the rest of the day to food and amusement, gives it sufficient time to dry and harden. About half an inch seems to be a sufficient layer for a day. Thus careful workmen when they build mud-walls (informed at first perhaps by this little bird) raise but a moderate layer at a time, and then desist ; lest the work should become top-heavy, and so be ruined by its own weight. By this method in about ten or twelve days is formed an hemispheric nest with a small aperture towards the top, strong, compact, and warm ; and perfectly fitted for all the purposes for which it was intended.

But then nothing is more common than for the house-sparrow, as soon as the shell is finished, to seize on it as its own, to eject the owner, and to line it after its own manner.

*The Natural History of Selborne*—GILBERT WHITE.

## EXERCISES

- A. 1. In which season is the month of May?  
2. Of what materials is the house-martin's nest made?  
3. Why are pieces of straw put in?  
4. Why does the bird build small portions each day?  
5. At what time of the day does the building take place, and why?  
6. How much is built at a time?  
7. How long does it usually take to build a nest?  
8. Give a general description of the nest when completed.  
9. What sometimes happens after a nest is built?  
10. What lesson has the mud-wall builder probably learnt from the house-martin?
- B 1. What other words are used in place of (a) house-martin, and (b) nest?  
2. Use your dictionary to find the meanings of—*tempered, tenacious, provident, prudence, forbearance, dedicating, desist, eject*—then put these words into suitable sentences.  
3. Write words opposite in meaning to—*sufficient, careful, perfectly, finished*.  
4. Make lists of words indicating (a) strength or hardness, (b) rough treatment.
- C. 1. Write the story in your own words.  
2. Describe any adventures you have had (or read of) when bird-nesting.  
3. Suppose yourself to be a bird. Describe your feelings on reaching your nest and finding your eggs stolen.  
4. Write a story about any bird you have observed or read about building a nest.

*Home Thoughts from Abroad*

OH, to be in England,  
Now that April's there,  
And whoever wakes in England  
Sees, some morning, unaware,  
That the lowest boughs and the brush-wood sheaf  
Round the elm-tree bole are in tiny leaf,  
While the chaffinch sings on the orchard bough  
In England—now!

And after April, when May follows,  
And the whitethroat builds, and all the swallows!  
Hark, where my blossomed pear-tree in the hedge  
Leans to the field, and scatters on the clover  
Blossoms and dew drops—at the bent spray's edge—  
That's the wise thrush; he sings each song twice over  
Lest you should think he never could recapture  
The first fine careless rapture!  
And though the fields look rough with hoary dew,  
All will be gay when noontide wakes anew  
The buttercups, the little children's dower  
—Far brighter than this gaudy melon flower!

ROBERT BROWNING.



## EXERCISES

A. 1. Robert Browning was in Italy when he wrote this poem. Which three lines suggest he was away from England?

2. Of which season was he thinking?
3. What were the signs that the season had begun?
4. Name the birds mentioned, and say what each was probably doing then.
5. Make a list of the trees and flowers.
6. Where was 'the wise thrush'? Why was he said to repeat his song?
7. What two-fold effect would the sun have at noon?
8. What was the flower loved by children?
9. Which Italian flower did Browning compare with it, and which did he prefer?

B. 1. Write in the form of questions one fact about each of these—(a) the chaffinch, (b) the orchard, (c) the melon-flower.

2. Find the meanings of—*abroad*, *bole*, *rapture*, *dower*, *gaudy*—then put the words into suitable sentences.
3. Write words opposite in meaning to—*bent*, *careless*, *rough*, *gay*.
4. Write down a list of words from the poem which suggest (a) life, (b) joy.
5. Make a list of other well-known poems by Robert Browning.
6. Make a list of birds noted for their song.

C. 1. Suppose you are living in one of the Colonies, write a letter home to your family or acquaintances, telling them of your work, prospects, &c.

2. Write a short story on the expression—'The buttercups, the little children's dower.'
3. Describe a walk in the country on a foggy morning.
4. Describe a fruit garden in the late Spring.

## *A Party of Starving Men*

WE threw away our packs. We no longer had the strength to bear them. The last thing to go was the Halfbreed's rifle. Several times it dropped out of his hand. He picked it up in a dazed way. Again and again it dropped, but at last the time came when he no longer picked it up. He looked at it for a stupid while, then staggered on without it.

The Halfbreed was the most resolute of the party. He never lost his head. At times we others raved a little, or laughed a little, or cried a little, but the Halfbreed remained cool and grim. Ceaselessly he foraged for food. Once he found a nest of grouse eggs, and, breaking them open, discovered they contained half-formed birds. We ate them just as they were, crunched them between our swollen gums. Snails, too, we ate sometimes, and grass roots and moss which we scraped from the trees.

Early one afternoon we were all resting by a camp fire on which was boiling some moss, when suddenly the Halfbreed pointed. There, in a glade down by the river's edge, were a cow moose and calf. They were drinking. I saw the Halfbreed's hand go out as if to clutch the rifle. Alas! his fingers closed on the empty air. So near they were we could have struck them with a stone. Taking his sheath knife in his mouth, the Halfbreed started to crawl on his belly towards them. He had gone but a few yards when they winded him. One look they gave, and in a few minutes they were miles away. That was the only time I saw the Halfbreed put out. He fell on his face and lay there for a long time.

*The Trail of '98*—ROBERT W. SERVICE.

## EXERCISES

A. 1. What signs were there that these men were growing weaker from lack of food?

2. Who remained the strongest man of the party?
3. How was food obtained for them?
4. What did the food consist of?
5. What raised hopes of a fresh food supply?
6. What animals appeared?
7. How did the Halfbreed hope to secure them?
8. Describe how he approached them, and what happened.

B. 1. What is meant by the expressions—lost his head, foraged for food, winded him, put out?

2. Make lists of words which suggest (a) tiredness, (b) hunger.
3. Write words having the same meaning (synonyms) as—*dazed, foraged, clutch*.
4. Write words opposite in meaning (antonyms) to—*cool, grim, ceaselessly, empty*—and put each into a suitable sentence.

C. 1. Describe some hunting scene you have witnessed.

2. 'Peel's "View haloo!" would awaken the dead,  
Or the fox from his lair in the morning.'—

Tell the story as narrated by the fox.

3. A day in the life of a hungry tramp.



*The Mountain and the Squirrel*

THE Mountain and the Squirrel  
Had a quarrel,  
And the former called the latter 'Little Prig';  
Bun replied:  
' You are doubtless very big,  
But all sorts of things and weather  
Must be taken in together  
To make up a year,  
And a sphere.  
And I think it no disgrace  
To occupy my place—  
If I'm not so large as you,  
You are not so small as I,  
And not half so spry;  
I'll not deny you make  
A very pretty squirrel track.  
Talents differ; all is well and wisely put;  
If I cannot carry forests on my back,  
Neither can you crack a nut!'

RALPH WALDO EMERSON.

## EXERCISES

A. 1. Who began the quarrel?

2. What was the quarrel really about?
3. Write out the 'talents' of each as stated by the Squirrel.
4. Mention some of the 'sorts of things' which you consider make up 'a year and a sphere'.
5. Of what use was the Mountain to the Squirrel?

B. 1. Write the lines—'And I think it no disgrace . . . pretty squirrel track,' in prose form, using the *third* person instead of the *first*.

2. What other words are used instead of 'Mountain' and 'Squirrel'?

3. Find the meanings of the words 'prig', 'spritely', 'talents', and then write each word in a suitable sentence.

4. Write down words opposite in meaning to—*latter*, *pretty*, *wisely*, *spritely*.

5. What do the 'Mountain' and the 'Squirrel' actually represent in life?

C. 1. Make a list of half-a-dozen or so of 'little' things, and state why you consider them important.

2. Write down the names of six people you know, and say what special talents they possess.

3. Describe animals seen in a wood.

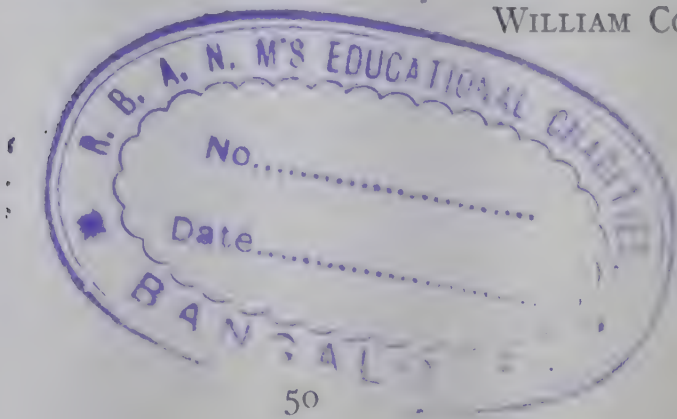
*The Nightingale and the Glow-worm*

A NIGHTINGALE that all day long  
Had cheered the village with his song,  
Nor yet at eve his note suspended,  
Nor yet when eventide was ended,  
Began to feel, as well he might,  
The keen demands of appetite;  
When looking eagerly around,  
He spied far off, upon the ground,  
A something shining in the dark,  
And knew the Glow-worm by his spark;  
So, stooping down from hawthorn top,  
He thought to put him in his crop.

The worm, aware of his intent,  
Harangued him thus, right eloquent:  
'Did you admire my lamp,' quoth he,  
'As much as I your minstrelsy,  
You would abhor to do me wrong,  
As much as I to spoil your song.  
For 'twas the self-same Power Divine  
Taught you to sing, and me to shine;  
That you with music, I with light,  
Might beautify and cheer the night.'

The songster heard this short oration,  
And warbling out his approbation,  
Released him, as my story tells,  
And found a supper somewhere else.

WILLIAM COWPER.





## EXERCISES

- A. 1. What bird is mentioned in the poem?  
2. Where was the bird at the time the incident occurred?  
3. How had the bird earned his supper?  
4. What is the difference between 'eve' and 'eventide'?  
5. When did the Nightingale stop singing, and why?  
6. Write down the reasons given by the Glow-worm why the Nightingale should not eat him.  
7. How could the Nightingale and Glow-worm 'beautify and cheer the night'?  
8. What was the result of the Glow-worm's efforts?
- B. 1. Find the meanings of the words—*suspended, demands, harangued, eloquent, minstrelsy, abhor, oration, approbation*.  
2. What other words are used instead of Nightingale?  
3. Write words opposite in meaning to—*keen, wrong, short, released*.  
4. Write the lines—'Did you admire . . . to spoil your song,' in *indirect* speech.  
5. What is meant by 'the keen demands of appetite', 'Power Divine', 'beautify and cheer the night'?
- C. 1. Write the story told in your own words.  
2. Write an imaginary dialogue between a farmer and a boy who has been caught in a field.



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## *The Good Samaritan*

A CERTAIN man went down from Jerusalem to Jericho, and fell among thieves, which stripped him of his raiment, and wounded him, and departed, leaving him half dead. And by chance there came down a certain priest that way: and when he saw him, he passed by on the other side. And likewise a Levite, when he was at the place, came and looked on him, and passed by on the other side. But a certain Samaritan, as he journeyed, came where he was: and when he saw him, he had compassion on him, and went to him, and bound up his wounds, pouring in oil and wine, and set him on his own beast, and brought him to an inn, and took care of him. And on the morrow when he departed, he took out two pence, and gave them to the host, and said unto him, Take care of him; and whatsoever thou spendest more, when I come again, I will repay thee.

*St. Luke's Gospel*, chap. x, verses 30-5.

## EXERCISES

- A. 1. Find from a map the positions of Jerusalem and Jericho.  
2. Which of the two towns has the greater elevation?  
3. In which direction was 'a certain man' travelling?  
4. Write down the names of the six characters in the story.  
5. State briefly what happened to the man.  
6. Was he travelling on the highway?  
7. Say exactly what was done by (a) the Priest, (b) the Levite, and (c) the Samaritan.  
8. Why was one traveller called a 'Samaritan'?

- B. 1. Write out the Samaritan's speech in more modern form, putting in all necessary punctuation marks.  
2. To which town was the priest going?  
3. Write out the complete story, arranging it in paragraphs.  
4. State the actions which appear to you (a) kind, (b) unkind.  
5. Can you suggest any reason why the Priest should have passed by without helping the man?

- C. 1. 'To do a good action every day' is one of the Boy Scouts' mottoes. Describe any kind action you have seen done during the past week.  
2. Make a list of people you have heard of or read about, who have devoted a great part of their lives to helping the poor.  
3. Describe the attack by the thieves in the story, as related by 'a certain man'.  
4. Describe any experiences you have had in walking along a lonely road.

## Winter

WHEN icicles hang by the wall,  
And Dick the shepherd blows his nail,  
And Tom bears logs into the hall,  
And milk comes frozen home in pail,  
When blood is nipped, and ways be foul,  
Then nightly sings the staring owl,

Tu-who;

Tu-whit, tu-who—a merry note,  
While greasy Joan doth keel the pot.

When all aloud the wind doth blow,  
And coughing drowns the parson's saw,  
And birds sit brooding in the snow,  
And Marian's nose looks red and raw,  
When roasted crabs hiss in the bowl,  
Then nightly sings the staring owl,

Tu-who;

Tu-whit, tu-who—a merry note,  
While greasy Joan doth keel the pot.

*Love's Labour's Lost*—SHAKESPEARE.



## EXERCISES

- A. 1. What words or expressions indicate that—(a) It is winter, (b) It is a country scene?
2. Who are the characters mentioned in the poem?
  3. What was the work of each?
  4. Why is Joan described as 'greasy Joan'?
  5. Who brought home the frozen milk?
  6. Compare the scenes outside and inside the house.
  7. What other building is *hinted at* in verse 2?
  8. In what different ways did Dick, Tom, and Joan endeavour to keep themselves warm?
- B. 1. Is the term 'sings' usually associated with the owl?
2. Which of the characters had the 'warmest' and which the 'coldest' work to do?
  3. Write down a list of the chief plays written by Shakespeare (a) his tragedies, (b) his comedies, (c) his historical plays.
  4. What is meant by the expressions—'blows his nail', 'ways be foul', 'keel the pot', 'the parson's saw', and 'roasted crabs'?
  5. Write as many words as you can which have the *same meaning* as—*bears, foul, nipped, brooding*.
- C. 1. Tell the story of the scene as experienced by 'Dick the shepherd'.
2. Describe the appearance of a cottage in the country after a snowstorm.
  3. Write about feeding birds in winter.

## *In the Time of Harvest*

WHEN the psalm was sung, so strongly that the foxgloves on the bank were shaking, like a chime of bells, at it we all fell to at reaping.

Of course I mean the men, not women; although I know that up the country, women are allowed to reap; and right well they reap it, keeping row for row with men, comely, and in due order; yet, meseems the men must attend to their own reaping-hooks, in fear lest the others cut themselves, being the weaker vessel. But in our part, women do what seems their proper business, following well behind the men, out of harm of the swinging hook, and stooping with their breasts and arms up they catch the swathes of corn, where the reapers cast them, and tucking them together tightly with a wisp laid under them, this they fetch round and twist, with a knee to keep it close; and lo, there is a goodly sheaf, ready to set up in stooks! After these, the children come, gathering each for his little self, if the farmer be right-minded; until each hath a bundle made as big as himself and longer, and tumbles now and again with it, in the deeper part of the stubble.

We, the men, kept marching onwards down the flank of the yellow wall, with knees bent wide, and left arm bowed, and right arm flashing steel; each man in his several place, keeping down the rig, on the right side of the reaper in front, and the left of the man that followed him; each making further sweep and inroad into the golden breadth and depth, each casting leftwards his rich clearance on his foregoer's double track.

*Lorna Doone*—R. D. BLACKMORE.

## EXERCISES

- A. 1. Who are the people referred to in the given extract?  
2. What work did each perform?  
3. What part did the children undertake?  
4. What reasons were given for the men and women being so employed?  
5. How was the corn cut?  
6. Describe in detail how a sheaf was made.  
7. In what order did the reapers follow each other?  
8. Was the commencement of the harvest preceded by a religious ceremony?  
9. What words or expressions suggest that this incident must have occurred a long time ago?

- B. 1. Make a list of words from the extract now rarely used.  
2. What other words are substituted for—*men, women, children, corn, reaping-hook*?  
3. Use your dictionary to find meanings of —*comely, proper, tucking, wisp, stooks, stubble, right-minded, several, meseems*.  
4. What is meant by the expressions—*fell to, weaker vessel, their proper business, yellow wall, rich clearance*?  
5. Draw a diagram showing the positions of the reapers as they followed each other in their work.  
6. Write down words which suggest 'movement'.  
7. Write words opposite in meaning to—*comely, weaker, tightly, goodly, double*.

- C. 1. Describe a day in the harvest field under modern conditions.  
2. Write an account of a visit to a farm when corn is being stacked or threshed.  
3. If you were a farmer, state the kind of work you would expect to do at each season of the year.  
4. Make a list of the crops usually grown on a farm, and mention any circumstances which may cause anxiety to the farmer.

## *The Return of a Pirate Ship*

'A SAIL!—a sail!'—a promised prize to Hope!  
Her nation—flag—how speaks the telescope?  
No prize, alas!—but yet a welcome sail:  
The blood-red signal glitters in the gale.  
Yes—she is ours—a home-returning bark—  
Blow fair, thou breeze!—she anchors ere the dark.  
Already doubled is the cape—our bay  
Receives that prow which proudly spurns the spray.  
How gloriously her gallant course she goes!  
Her white wings flying—never from her foes—  
She walks the waters like a thing of life,  
And seems to dare the elements to strife.

Hoarse o'er her side the rustling cable rings:  
The sails are furl'd; and anchoring round she swings;  
And gathering loiterers on the land discern  
Her boat descending from the latticed stern.  
'Tis mann'd—the oars keep concert to the strand,  
Till grates her keel upon the shallow sand.  
Hail to the welcome shout!—the friendly speech!  
When hand grasps hand uniting on the beach.

The tidings spread, and gath'ring grows the crowd;  
The hum of voices, and the laughter loud,  
And woman's gentler anxious tone is heard—  
Friends'—husbands'—lovers' names in each dear word:  
'Oh! are they safe? we ask not of success—  
But shall we see them?—will their accents bless?  
From where the battle roars—the billows chafe—  
They doubtless boldly did—but who are safe?

*The Corsair*—BYRON.



## EXERCISES

- A. 1. 'A sail!—a sail!'—what do these words suggest to you?  
2. What was used to ascertain the nationality of the vessel?  
3. Was it 'friend or foe'?  
4. What was the colour of the flag?  
5. What kind of ship was it?  
6. Why did they wish for a fair breeze?  
7. What was the general appearance of the vessel?  
8. State what happened from the time the ship entered the bay until the seamen landed.

9. How were they received on shore?  
10. Why did the crowd on the beach grow larger?  
11. How did the women show their anxiety?

B. 1. Find from your dictionary the meaning of 'alliteration'—then write down three examples from the extract.

2. Mention any similes found in the piece.  
3. Write down all the words containing an apostrophe and explain its use in each case.

4. Why did pirates always use this kind of ship?  
5. Write down the meanings of—*doubled, prow, spray, loiterers, discern, latticed, stern, concert, chafe*.

6. What does each of these expressions mean—*white wings, walks the waters, the elements, the latticed stern*?

7. Write down all the words which suggest (a) wind, (b) water, (c) sound.

8. What other words are used instead of (a) bark, (b) flag, (c) gale?

C. 1. Imagine yourself to have been one of the 'gathering loiterers on the land'. Tell exactly what took place.

2. Mention any books or poems containing an account of pirates.

3. 'A day in the life of a pirate.' (Note specially, a ship coming into view, fight for the vessel, treatment of captives, &c.)

4. Name any English seamen who were formerly regarded more or less as pirates by the Spaniards, and give reasons for or against that view.

## *The Sands of Dee*

'Oh, Mary, go and call the cattle home,  
And call the cattle home,  
And call the cattle home,  
Across the sands of Dee.'

The western wind was wild and dank with foam,  
And all alone went she.

The western tide crept up along the sand  
And o'er and o'er the sand,  
And round and round the sand,  
As far as eye could see.

The rolling mist came down and hid the land:  
And never home came she.

'Oh, is it weed, or fish, or floating hair—  
A tress of golden hair,  
A drowned maiden's hair,  
Above the nets at sea?'

Was never salmon yet that shone so fair  
Among the stakes of Dee.

They rowed her in across the rolling foam,  
The cruel crawling foam,  
The cruel hungry foam,  
To her grave beside the sea.  
But still the boatmen hear her call the cattle home,  
Across the sands of Dee.

CHARLES KINGSLEY.

## EXERCISES

A. 1. Who was Mary?

2. What was her errand?
3. Did the incident take place near the coast?
4. Use your map of England to locate the position.
5. What made her work more dangerous or difficult?
6. Had she often done this kind of work?
7. Give a description of the incoming tide.
8. Did she reach the place where the cattle were?
9. What befel her?
10. What three things are mentioned as playing an important part in the tragedy?
11. Who found her, and how?
12. Was she known to these people?
13. Who *probably* spoke the first four lines in stanzas one and three?
14. How was Mary brought to land?

B. 1. Why did the poet write the second and third lines of each verse in this peculiar form?

2. Write out the first four lines in verse one in shortened form.
3. State the different kinds of punctuation marks found in the poem.
4. Use your dictionary to find the meanings of—*dank, foam, stakes, rolling*.
5. Why is the sea described as 'hungry'?
6. Write words opposite in meaning to—*wild, dank, cruel, fair*.
7. What words or phrases suggest to you 'the sea'?

C. 1. Give a description of the tide when coming in (flowing) or going out (ebbing).

2. Read the poem 'The Three Fishers' (Kingsley), then tell in your own words of the dangers of a fisherman's life.
3. Write a letter to a friend (who has never been to the sea-side) telling what a stormy sea is like.
4. Describe any rescue at sea, or shipwreck, you have seen or read about.
5. Describe the work of a dairymaid.

## *The Homeless*

'ARTER I run away from the carrier,' exclaimed Sam, 'and afore I took up the wagginer, I had unfurnished lodgin's for a fortnight.'

'Unfurnished lodgings?' said Mr. Pickwick.

'Yes—the dry arches of Waterloo Bridge. Fine sleeping-place—only if there is any objection to it, it is that the sitivation's rather too airy. I see some queer sights there.'

'Ah, I suppose you did,' said Mr. Pickwick, considerably interested.

'Sights, sir,' resumed Mr. Weller, 'as 'ud penetrate your benevolent heart. You don't see the reg'lar wagrants there; trust 'em, they knows better than that. Young beggars, male and female takes up their quarters there sometimes; but it's generally the worn-out, starving, houseless creeturs as a'nt up to the twopenny rope.'

'And pray, Sam, what is the twopenny rope?' inquired Mr. Pickwick.

'The twopenny rope, sir,' replied Mr. Weller, 'is just a cheap lodgin'-house, where the beds is twopence a night.'

'What do they call a bed a rope for?' said Mr. Pickwick.

'Bless your innocence, sir, that a'nt it,' replied Sam. 'Wen the lady and gen'l'm'n as keeps the Hot-el first begun business they used to make the beds on the floor; but this wouldn't do at no price, 'cos instead o' taking a moderate two penn'orth o' sleep, the lodgers used to lie there half the day. So now they has two ropes, 'bout six feet apart, and three from the floor, which goes right down the room; and the beds are made of slips of coarse sacking, stretched across 'em.'

'Well,' said Mr. Pickwick.

'Well,' said Mr. Weller, 'the advantage o' the plan's hobvious. At six o'clock every mornin' they lets go the ropes at one end, and down falls all the lodgers. 'Consequence is, that being thoroughly waked, they get up very quietly, and walk away! Beg your pardon, sir,' said Sam, suddenly breaking off in his discourse. 'Is this Bury St. Edmunds?'

'It is,' replied Mr. Pickwick.



The coach rattled through the well-paved streets of a handsome little town, and stopped before a large inn in a wide open street, nearly facing the old Abbey.

‘And this,’ said Mr. Pickwick, looking up, ‘is the Angel! We alight here, Sam.’

*Pickwick Papers*—DICKENS.

## EXERCISES

A. 1. Sam was Mr. Pickwick’s man-servant. Had Sam’s life been a hard one previously?

2. What two occupations had he been engaged in?
3. Where did he sleep when out of work?
4. What drawbacks had this place?
5. Where is Waterloo Bridge?
6. Why was it said to be unfurnished?
7. Who usually slept (a) in the lodging-house, (b) under the arches of the bridge?
8. Why was the system of letting the beds changed?
9. Why did they want to remain so long in the lodging-house?
10. What advantages or disadvantages did these two systems possess for the vagrants?
11. Describe in detail the ‘twopenny rope’ system of beds.
12. Was Sam an educated man?
13. Which letter had he difficulty in pronouncing?
14. How were Mr. Pickwick and Sam travelling?
15. Where were they going?
16. Where did they stay?

B. 1. Write out the conversation in dramatized form.

2. Which of the two men possessed a sense of humour?
3. Make a list of the words mis-spelt, and write opposite to each its correct form.
4. What other words or phrases are used for—*unfurnished lodgings, vagrants, cheap lodging-houses*?
5. Use your dictionary to find the meanings of—*unfurnished, resumed, penetrate, benevolent, moderate, advantage, discourse, alight*.

## EXERCISES (*contd.*)

6. Write in correct English—‘I see some queer sights there,’ ‘they knows better than that,’ ‘this wouldn’t do at no price.’
7. Make a list of curtailed words, then write each in full.

C. 1. Compare the following modes of travelling—stage-coach, railway train, motor-car, aeroplane.

2. Read accounts of journeys by stage-coach in *Pickwick Papers* (Dickens) or *Tom Brown’s Schooldays* (Hughes), then describe an imaginary journey by stage-coach (*a*) in summer, (*b*) in winter.

3. Assuming you are homeless, state where you would spend the night (*a*) if in a town, (*b*) if in the country.

4. Imagine yourself to be a ‘knight of the road’. Give in detail your daily experiences in walking from place to place.

## ADDITIONAL EXERCISES

1. Write down the two possible meanings in each of these sentences—

- (1) Two years ago I used your soap, since when I've used no other.
- (2) If milk is considered too cold for the child, boil it.
- (3) For sale, a large St. Bernard dog—young—healthy—will eat anything—very fond of children.
- (4) Advertisement in a shop—'Buy a pair of our "Beat All" boots, and you will buy no others.'
- (5) You will find the preacher for next Sunday nailed up in the church porch.

2. Here are the names of some trees. Put them into sentences showing how they can be applied to personal appearance—*chestnut, ebony, olive, hazel, cherry, and sloe.*

3. Complete the following conversation between two men—

Mr. X. 'Good morning, Mr. Y!'

Mr. Y.

Mr. X. 'Rather cold and slippery, isn't it?'

Mr. Y.

Mr. X. 'How is your son getting on?'

Mr. Y.

Mr. X. 'I am sorry to hear that. When did it happen?'

Mr. Y.

Mr. X. 'Is it a bad fracture? Will he be long in hospital?'

Mr. Y.

Mr. X. 'As long as that?'

Mr. Y. 'The doctor says it will leave no permanent defect.'

Mr. X.

Mr. Y. 'Thank you! I shall be very pleased to tell him. He will be delighted.'

ADDITIONAL EXERCISES (*contd.*)

4. Correct the following, and insert the proper punctuation marks—

Ain't he beautiful John Don't he look precious in his sleep.

Very precious said John Very much so He generally IS asleep ain't he.

Lor John Good gracious no.

Oh said John pondering I thought his eyes was generally shut Hollo.

Goodness John how you startle one.

It ain't right for him to turn 'em up in that way said the astonished carrier is it See how he's winking with both of 'em at once and look at his mouth Why he's gasping like a gold and silver fish.

*The Cricket on the Hearth*—DICKENS.

5. The following is the nephew's estimation of Scrooge's character. Make a list of the 'qualities' attributed to Scrooge, and illustrate them by quotations from *A Christmas Carol* (Dickens)—

It was a game called Yes and No, where Scrooge's nephew had to think of something, and the rest must find out what ; he only answering to their questions yes or no, as the case was. The brisk fire of questioning to which he was exposed, elicited from him that he was thinking of an animal, a live animal, rather a disagreeable animal, a savage animal, an animal that growled and grunted sometimes, and talked sometimes, and lived in London, and walked about the streets, and wasn't made a show of, and wasn't led by anybody, and didn't live in a menagerie, and was never killed in a market, and was not a horse, or an ass, or a cow, or a bull, or a tiger, or a dog, or a pig, or a cat, or a bear. At every fresh question that was put to him, this nephew burst into a fresh roar of laughter ; and was so inexpressibly tickled, that he was obliged to get off the sofa and stamp. At last the plump sister, falling into a similar state, cried out—



## ADDITIONAL EXERCISES (*contd.*)

‘ I have found it out ! I know what it is, Fred ! I know what it is ! ’

‘ What is it ? ’ cried Fred.

‘ It’s your uncle Scro-o-o-o-o-oge ! ’

6. Select articles in the room, and play this game of Yes and No. (See No. 5).

7. Write this in poetic form—

There dwelt a miller hale and bold beside the river Dee ;  
he wrought and sang from morn to night, no lark more blithe  
than he ; and this the burden of his song for ever used to be  
—‘ I envy nobody, no, not I, and nobody envies me.’

8. Some of the words in this exercise are incorrectly spelt. Make a list of such words, write their correct forms, then re-write the passage in standard English—

‘ Young boys have been smothered in chimneys before now,’ said one member.

‘ That ’s because they damped the straw afore they lit it in the chimbley to make ’em come down again,’ said Gamfield, the chimney-sweep. ‘ That ’s all smoke, and no blaze ; veras smoke only sinds him to sleep, and that ain’t no use in making a boy come down. Boys is wery obstinite, and wery lazy, gen’l’men, and there ’s nothink like a good hot blaze to make ’em come down with a run. It’s humane, too, gen’l’men, acause, even if they’ve stuck in the chimbley, roasting their feet makes ’em struggle to hextricate theirselves.’

*Oliver Twist*—CHAS. DICKENS.

[Does the corrected form, in any way, change your estimation of the character of Mr. Gamfield ?]

9. Here is a piece of 16th Century English. Change all necessary words so that it reads like a passage of modern English—

‘ Afterward (commending our selves to Almightye God in prayer, and giving him thankes for the winde which he had

### ADDITIONAL EXERCISES (*contd.*)

sent us for our deliverance) we looked forth, and descryed two saile more to the offen ; these we thought to have bene the Hopewel and the Swallow that had stooode in to ayde us ; but it proved farre otherwise, for they were two of the king's gallies.'

10. This Fable is in the form of jumbled sentences. Read the piece carefully, then write it in proper order—

They looked very tempting, but they were far from the ground. As he left the vineyard, he said to himself, ' It doesn't matter. The grapes are sour.' The fox made a spring and jump in order to reach the juicy fruit. The sweet grapes were hanging there in clusters. Once, when the grapes were ripe for gathering, a sly fox entered a vineyard. He tried as hard as he could, but was unable to reach the grapes.

11. Supply the missing words **THEIR** or **THERE** as required in these exercises—

- (1) My stockings — I often knit,  
My kerchief — I hem,  
And — upon the ground I sit,  
I sit, and sing to them.
- (2) From the church came a murmur of folk at — prayers.
- (3) I wind about, and in and out,  
With here a blossom sailing,  
And here and — a lusty trout,  
And here and — a grayling.
- (4) Out spake — captain brave and bold.
- (5) And yet of seasonable trees,  
— is a better one than these.
- (6) Will — be beds for me and all who seek ?

12. Correct the following sentences—

- (1) ' There 's two on you,' said the man.
- (2) The Dodger said aloud, ' This is him, Fagin ; my friend Oliver Twist.'
- (3) ' That boy will be hung,' said a gentleman in a white waistcoat.

## ADDITIONAL EXERCISES (*contd.*)

- (4) Them's them.
- (5) A barrel of apples were sold by auction.
- (6) The cake was cut in two halves.
- (7) My lady, you was born on this day along with a new year.
- (8) 'Just come from jail,' said Will Fern, 'and neither for the first time, nor the second, nor the third, nor the fourth.'

13. Punctuate the following correctly—

- (1) Every lady in the land  
Has twenty nails upon each hand  
Five and twenty on hands and feet  
This is true There's no deceit
- (2) What do you think  
I shave you for nothing  
And give you a drink

14. Re-write these sentences correctly—

- (1) Last night I saw the moon sitting on the garden wall.
- (2) A gentleman wishes to sell his motor car who is going to Canada with two spare wheels.
- (3) Mrs. Jones was scalded while boiling her jam in a serious manner.
- (4) A gentleman was present who had one eye called Mr. Brown.

15. Write out the similes in the form of

Subject.	Simile.

- (1) And in the midst of those same three was placed  
Another Damzell, as a precious gemme  
Amidst a ring. (SPENSER.)
- (2) Joys as winged dreams fly past,  
Why should sadness longer last? (BEN JONSON.)

ADDITIONAL EXERCISES (*contd.*)

- (3) Thy soul was like a star, and dwelt apart.  
(WORDSWORTH.)
- (4) But with a crash like thunder  
Fell every loosened beam,  
And, like a dam, the mighty wreck  
Lay right athwart the stream. (MACAULAY.)
- (5) I wandered lonely as a cloud  
That floats on high o'er vales and hills.  
(WORDSWORTH.)
- (6) Blue were her eyes as the fairy-flax,  
Her cheeks like the dawn of day,  
And her bosom white as the hawthorn buds  
That ope in the month of May. (LONGFELLOW.)
- (7) They liked to look up at the white flakes falling fast  
and thick, like down from the breasts of millions of  
white birds. (DICKENS.)
- (8) He led a restless life, like a blue-bottle in a world of  
cobwebs.
- (9) The thick mist hung in clots upon his eyelashes like  
candied thaw. (DICKENS.)
- (10) He holds his boughs when Winter's by,  
Like altar candles in the sky. (PAMELA TENNANT.)

16. Write the *action* names given to the sounds produced by the following—(e. g. dogs *bark*)—*cats, horses, cattle, donkeys, sheep, pigs, lions, hyænas, elephants, sparrows, larks, owls, bees, flies, winds, thunder.*

17. Write the *collective* names given to large groups of—*hounds, cows, swine, sheep, elephants, bees, flies, insects, geese, partridges, herrings, people* (at church), *people* (at a theatre), *people* (at a football match).

18. *Telegrams*—when sending a telegram, two important things should be noted. (1) A telegram should be short, (2) its



### ADDITIONAL EXERCISES (*contd.*)

meaning should be clear. Send telegrams (giving name and address of person to whom sent) to—

- (1) Your parents, stating your safe arrival at the end of a journey.
- (2) Father, telling him of the sudden illness of some one at home.
- (3) A tradesman (many miles away) informing him that the goods promised have not arrived.
- (4) To a friend, saying you are prevented from attending a party to which you have been invited.

Assuming the cost of a telegram is one shilling for the first twelve words or less, state how much each telegram will cost, each word over the first twelve costing a penny.

19. Write suitable business letters to—

- (1) A grocer, informing him of a mistake in your account.
- (2) A plumber, asking him to attend to a burst water-pipe at your home.
- (3) A butcher, asking him to send you a joint of meat.
- (4) A firm of drapers, who are advertising for a suitable assistant.
- (5) A newspaper, enclosing an advertisement for something you have lost.
- (6) To a man, whose lost dog you believe to have found.

20. Write the names given to people who—

- (1) Make men's clothes, (2) make women's dresses, (3) mend gas pipes, (4) supply tea, sugar, &c., (5) supply fruit, (6) sell vegetables, (7) sell flowers, (8) sell fish, (9) attend sick people, (10) attend sick animals, (11) catch trout in a stream, (12) drive motor cars.

21. Write out the metaphors in each part :

- (1) How soon hath Time, the subtle thief of youth  
Stolen on his wing my three-and-twentieth year !  
(MILTON.)
- (2) There Honour comes, a pilgrim grey,  
To bless the turf that wraps their clay. (COLLINS.)

### ADDITIONAL EXERCISES (*contd.*)

- (3) Soul of the age !  
The applause ! delight ! the wonder of our stage,  
My Shakespeare, arise ! (BEN JONSON.)
- (4) Our birth is but a sleep and a forgetting,  
The soul that rises with us, our life's star  
Hath had elsewhere its setting  
And cometh from afar. (WORDSWORTH.)
- (5) Thy prison is a holy place,  
And thy sad floor an altar. (BYRON.)
- (6) I am the daughter of earth and water  
And the nursling of the sky. (SHELLEY.)
- (7) A doubtful throne is ice on summer seas.  
(TENNYSON.)
- (8) Silently one by one, in the infinite meadows of heaven  
Blossomed the lovely stars, the forget-me-nots of the  
angels. (LONGFELLOW.)

22. Describe the people you meet daily (a) on your way to school, (b) in a tram-car or 'bus, (c) in a train.

23. State briefly what is meant by each of the following proverbs—(a) A stitch in time saves nine, (b) A rolling stone gathers no moss, (c) Too many cooks spoil the broth, (d) A bird in the hand is worth two in the bush, (e) Birds of a feather flock together, (f) Safe bind, safe find.

24. Write short stories, taking each of these well-known nursery rhymes as the basis, and adding any details you consider necessary—Jack and Jill ; Little Bo-Peep ; Ding, Dong, Bell ; Little Jack Horner.

25. Describe, in detail, some posters you have seen, and the ideas they are meant to convey.

26. Write an account of some story you have read, or heard about (a) an animal, (b) a bird, or (c) an amusing anecdote or joke.

### ADDITIONAL EXERCISES (contd.)

27. Describe what conversation took place when you accompanied one or other of your parents to a shop to buy new clothes for you.

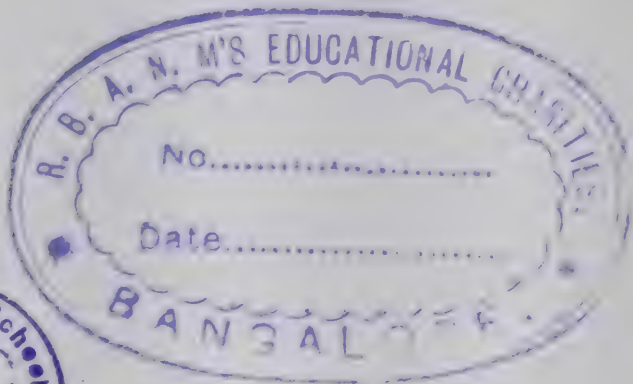
28. Describe what you saw inside the shop of (a) a chemist, (b) a barber, or (c) a toy-dealer, while waiting to be served.

29. What names are given to the young of—the cat, dog, sheep, cow, horse, bear, hare, goose, duck, swan?

30. Write the plural forms of—child, brother (two forms), sheep, deer, donkey, money, potato, radius, die.

31. Write the feminine forms of—horse, lion, tiger, fox, gander, drake, negro, duke, master, author, poet, actor, monk.

32. Use your dictionary to find the meanings of—P.C., K.C., B.A., M.D., O.H.M.S., M.P., P.T.O., B.Sc., R.I.P., Anno Domini, Nota Bene, Post mortem, Sine die.



ACC. No.	1359
CLASS No.	
Date	26.6.81





